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Portsea Island Churches

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Cover photograph: CHANCEL OF THE ROYAL GARRISON CHURCH, *c.1212-14. Former chapel of the Domus Dei Hospital.*
(Photograph: Christopher Dalton)

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PORTSEA ISLAND CHURCHES

Rodney Hubbuck

(Mr Rodney Hubbuck was a student at the Portsmouth College of Art and Design from 1957 to 1961, and while still a student wrote and published a pamphlet on Portsmouth Churches. Subsequently he assisted Sir John Betjeman and the Rev Basil Clarke with their book *English Churches* in 1964, and also helped in the compiling of the Hampshire and Isle of Wight volume of Sir Nikolaus Pevsner's *Buildings of England* series.)

The fountainhead of church life on Portsea Island certainly dates back 800 years, for in 1170 Baldwin de Portsea gave the first predecessor of St Mary's Portsea to the Augustinian Priory of Southwick. However a place of worship certainly existed on the island before then, for the signature of a vicar of Portsea named Ralph appears in a document of 1166. This makes it clear that Baldwin's deed of gift relates to a re-founding of an earlier structure, but a church on Portsea Island is not mentioned in Domesday Book.

This mother church to about 37 Anglican churches built on Portsea afterwards stood on some of its highest ground at Kingston where the stately St Mary's now stands.[1] It consisted of chancel, aisled nave and short western tower, and survived intact (though much patched in successive restorations) until 1843, though of it only a broken 13th-century Purbeck marble coffin survives, preserved in the present church.

A decade later, *c.*1187, a local mercantile shipping magnate, John de Gisors, founded a chapel in the emergent seaport round the small natural harbour in the island's south-west corner. Dedicated to the newly martyred St Thomas à Becket and assigned like St Mary's to Southwick Priory, the large and handsome chapel was built in an up-to-date style in two parts of Caen and Binstead stone, the first part being consecrated by Richard of Ilchester (Toclyve), Bishop of Winchester, in 1188, and the second by his successor Godfrey de Lucy in 1196.

Built on a cruciform plan with a low tower at the crossing, the chapel, served from Southwick Priory, became the parish church of the seaport in 1320. Its massive much-buttressed walls which withstood the French incendiary raids that laid waste the town in 1337 supported elegant ribbed vaulting and its chancel, now prized as the city's most beautiful building, foreshadowed the much larger but similarly planned chancel of Boxgrove Priory of *c.*1210. The east end of John de Gisors' time is unusual in having vaulted aisles extending to its eastern extremity, a monastic feature almost unique for a parish church. It is the most Cathedral-like portion of the present Cathedral.

By the turn of the 12th century Portsmouth must have been well established as a growing and prosperous little port, and in *c.*1212 a hospital or Domus Dei (God's House) dedicated to St John the Baptist and St Nicholas was founded by Peter des Roches, Bishop of Winchester, in its south-eastern corner.[2] Managed by Southwick Priory, which controlled most if not all of Portsea's ecclesiastical establish-

ST. MARY'S, KINGSTON. *Mediaeval predecessor of St. Mary's, Portsea, from a lithograph by J. Stockman, drawn just before its demolition in 1843.*

(Photograph: Portsmouth City Museums)

ments until the dissolution in 1540, the Domus Dei, with six brethren and six sisters under a warden, housed travellers as well as sick and elderly people. Its buildings, the earliest of which were described as erected in a charter of King John in 1214, covered two and a half acres in their complete state, but only the beautiful chapel and the adjacent infirmary hall (roofless since 1941) survive. The well-proportioned chapel, vaulted in three bays, is one of the finest 13th-century buildings in southern England.

Close to the south-west of God's House and near the seashore stood one of the very few expiatory chapels of mediaeval England. It was built with a cross by local people in penance for the murder on that spot by sailors early in 1449 of Adam Moleyns the unpopular Bishop of Chichester. An excommunication hung over the town for 58 years, being lifted in a ceremony of public penance in 1508. The chapel and cross were erected shortly afterwards, but in 1547 the chapel had become a storehouse and was full of cannon-shot. Besides this small sanctuary shown in the 'Cowdray' picture of the sinking of the *Mary Rose* in 1545 and marked on an Elizabethan map, there was one other chapel within the town, 'Our Lady of Closze', built *c.*1320 and apparently used by a local guild. It is also shown on the Elizabethan map but was perhaps by then in ruins.[3] A gable cross surmounting a vestry at St Thomas's is the only relic of it, and the power station covers its site.

There were two chapels in Portsea parish, one belonging to the leper hospital of St Mary Magdalene and St Antony which stood close to the site of Mercantile House at the south end of Commercial Road, while the other, dedicated to St Andrew, served as a chapel of ease at Fratton. Late in the Middle Ages, with the development of the naval port, the tower of St Thomas's became a naval watch-tower. In Henry VIII's reign it held a lanthorn for ships entering harbour.

The Reformation and the dissolution of the monasteries brought change to the island's two parishes, everything in the patronage of Southwick Priory being transferred to Winchester College in 1543.[4] The Domus Dei was abandoned as a hospital in 1540.[5] For about twenty years it was used as a munitions magazine, and then in 1582 it was converted, probably by Richard Popynjay, to serve the military garrison, the military governor's new residence being built beside it.[6] The small chapels were demolished or turned to profane purposes. St Andrew's at Fratton was granted to one Edward Wymarke in 1588, and all trace of it was subsequently lost. Throughout the 16th century changes toward full Protestantism took place at the parish churches. Like most other seaports Portsmouth became a firmly 'low-church' town, and the strong local nonconformity has its roots at the end of this time.

During the 17th century the town had many nonconformists, and in particular the Baptists had the earliest of the conventicles by 1640. Two years later amid the Civil War fighting the tower of St Thomas's, being used by the Royalist garrison as a lookout for Parliamentarian troop movements, was a target for Parliamentarian gunners in Gosport. On September 3rd 1642 it was shot through by cannon balls and the nave of the church damaged.

Services continued to be held at St Thomas's during the Cromwell Interregnum (1649-1660) under three successive Presbyterian ministers, Tucker, Bartlett, and Burgess. Twenty years after the Restoration the patched-up nave and crossing tower were in danger of collapse and the congregation were forced to worship in the Domus Dei. It is perhaps significant that the wedding of Charles II to Princess Catherine of Braganza in 1662 took place there and not in the parish church. In 1683 Charles II authorised the issue of a 'Brief' (letters patent) licensing a nationwide collection in churches to raise the £9,000 needed to build a new tower, rebuild the nave and re-roof the transepts. By 1691 the tower, placed at the west end of the church and built of large carefully-cut blocks of Portland stone, was well advanced from plans by John Michell. It was the first part of the rebuilding to be completed, being urgently required by the Navy as a lookout since its predecessor had by now been demolished. In the following year Michell abandoned his contract, finding himself unequal to the awkward structural task of rebuilding the former crossing space where the old tower had stood, and a local carpenter, Ambrose Stanyford (*d.* 1694), a nonconformist and the only Portsmouth man able to complete the job, was contracted in his place. Amid some protest, a parish rate was levied so that by 1693 the nave was structurally complete, and the fittings including a commodious corporation pew and a neat panelled pulpit hung with red velvet and surmounted by domed tester were ready in the following year. There was good reason for local pride in the handsome if somewhat provincial workmanship of the local designer, who died as it was completed. The weatherworn mediaeval parts were seen as barbaric and uncouth by comparison; the vicar, the Rev Thomas Heather, wrote in his diary 'Our parish church has become a beauteous structure, I

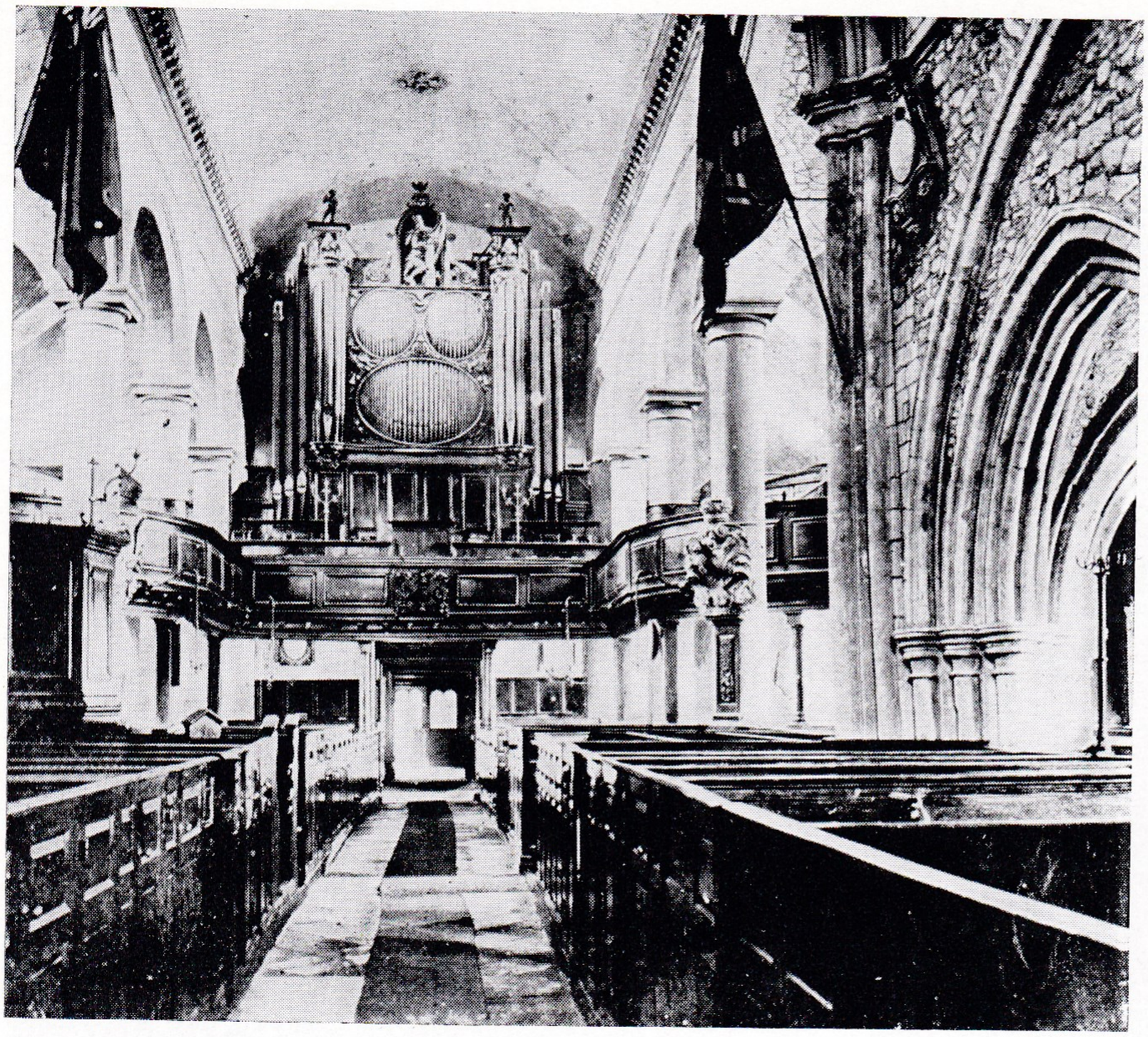
CATHEDRAL OF ST. THOMAS OF CANTERBURY. *East end, c. 1185, with plaster vaulting by T. E. Owen and Herbert, 1843.*

(Photograph: Christopher Dalton)

heartily wish I could see the chancel answer it'. There was beauty to be seen in the neatly panelled box pews and in the richly wrought framework round the west door complete with its royal arms of William III carved by Lewis Allen, Master Carver at the Dockyard. But the church was not yet complete, and in 1702 the pretty wooden cupola was added to the tower to hold the eight new bells presented by Admiral Sir George Rooke, MP, and this received its ship vane, a golden barque of gilded copper, in 1710, a gift of the churchwardens from money collected for other purposes by a vicar with whom they had had constant disagreements over financial matters. The fine organ by Abraham Jordan, Junior, brought the work to full fruition eight years later. Galleries were built in 1706-8 and (in the north transept) *c.*1750 to accommodate the evergrowing congregations of an expanding town with the largest dockyard in the land.

The need for a church in the growing dockyard was answered by the building for dockyard residents and employees of a plain rectangular brick chapel in 1704.[7] This first St Ann's Chapel, which stood close to where Samuel Wyatt's Admiralty House now stands, had an interesting if cumbrous arrangement of pew compartments for various ranks of dockyard officers and men in its 63 feet by 36 feet interior. Contemporary with the dockyard chapel was the town's second Baptist chapel in Meeting House Alley (burnt in 1891 and not replaced, being absorbed by High Street Unitarian Church), which was followed eleven years later by a new and enlarged General Baptist chapel on the site of the earlier one in St Thomas's Street.

The town's strong 'low church' and nonconformist activities were now in the ascendent with much sermontasterie and hearty hymn-singing. A chapel for a Presbyterian congregation founded in 1662 was opened in the High Street in 1718. This pretty brick building with a Dutch gabled façade set back from the street in a little graveyard was perhaps the most attractive and interesting of the island's



CATHEDRAL OF ST. THOMAS OF CANTERBURY. *The interior looking west, in the years between 1885 and 1902.*

(Photograph: Portsmouth City Record Office)

chapels. It became Unitarian in 1819, surviving unaltered from 1822 until its destruction in the war.

Portsmouth's earliest Wesleyans first met *c.*1750 and John Wesley visited the town on 9th July 1753, preaching on an open part of Portsea Common by St George's Church then in building. He came again in October – the dockyard town was fertile for evangelisation.

St George's was raised through the initiative of a group of Portsea people, including fifteen shipwrights resident in this expanding upstart district outside the dockyard. They met an urgent need for a church here, as many of the aged and infirm were unable to get to the parish church at Kingston a mile away. The church, built by local labour for £2,209 (nearly £2,000 of which was obtained by the buying of pews), was perhaps designed by Nicholas Vass, who was paid £30 for six months' overseeing the workmanship and materials. St George's was a proprietary chapel until 1875 when it became a parish church, and the pew-owners helped to pay for its maintenance and ministry.

The Methodists consolidated their position by hiring a room in Warblington Street in 1767, and seventeen years later the dockyard chapel, being in the way of the projected Admiralty House and anyhow too small for the increased dockyard community, was replaced at Government expense by a larger building on a site to the north-east in 1785. The plans by Mr Marquand (the Admiralty Surveyor of Works in charge of building works at the Dockyard) were ably executed by the young Thomas Telford and the dockyard builders, Thomas Parlby and Son.

As the dockyard expanded, the district outside its gates continued to grow rapidly, especially in the direction of Kingston. With the population of the town at 25,000 another church was needed, and in 1787-8 the red brick proprietary chapel of St John in Prince George's Street was built from the designs of a dockyard surveyor, Nicholas Vass, by the local builders Munday and Shean.

St John's, opened by Bishop Brownlow of Winchester in 1789, was similar in style to St George's, but larger and more elegant on the much-tried plan of Wren's St James's, Piccadilly. Its beautiful classical interior, altered only by the removal of the three-decker pulpit, was a perfect period piece which at the time of its destruction by incendiary bombs in 1941 was just being discovered by architecture enthusiasts. The handsome organ-case enriched with lush gilt swags stood on the east gallery and the large Venetian west window much ennobled the tall façade to the street. There were high mahogany pews and the galleries were supported by the tall slim columns that held up the arched plaster ceilings. It was noted for its extreme Evangelical standpoint, out of which grew that peculiar proprietary chapel, the Circus Church in Surrey Street.

Hardly a stone's throw from St John's an eccentric Anglican clergyman named Pennington, doing a Wesley 'bit' with a splinter group of extreme Protestant views, opened a church of his own in Daniel Street in 1788. This probably unconsecrated conventicle was short-lived, for it was bought by the Wesleyans in 1800 and enlarged by them ten years later.

ST. GEORGE'S, PORTSEA.
1753–4. Built by a company of dockyard shipwrights, probably from plans by Nicholas Vass.

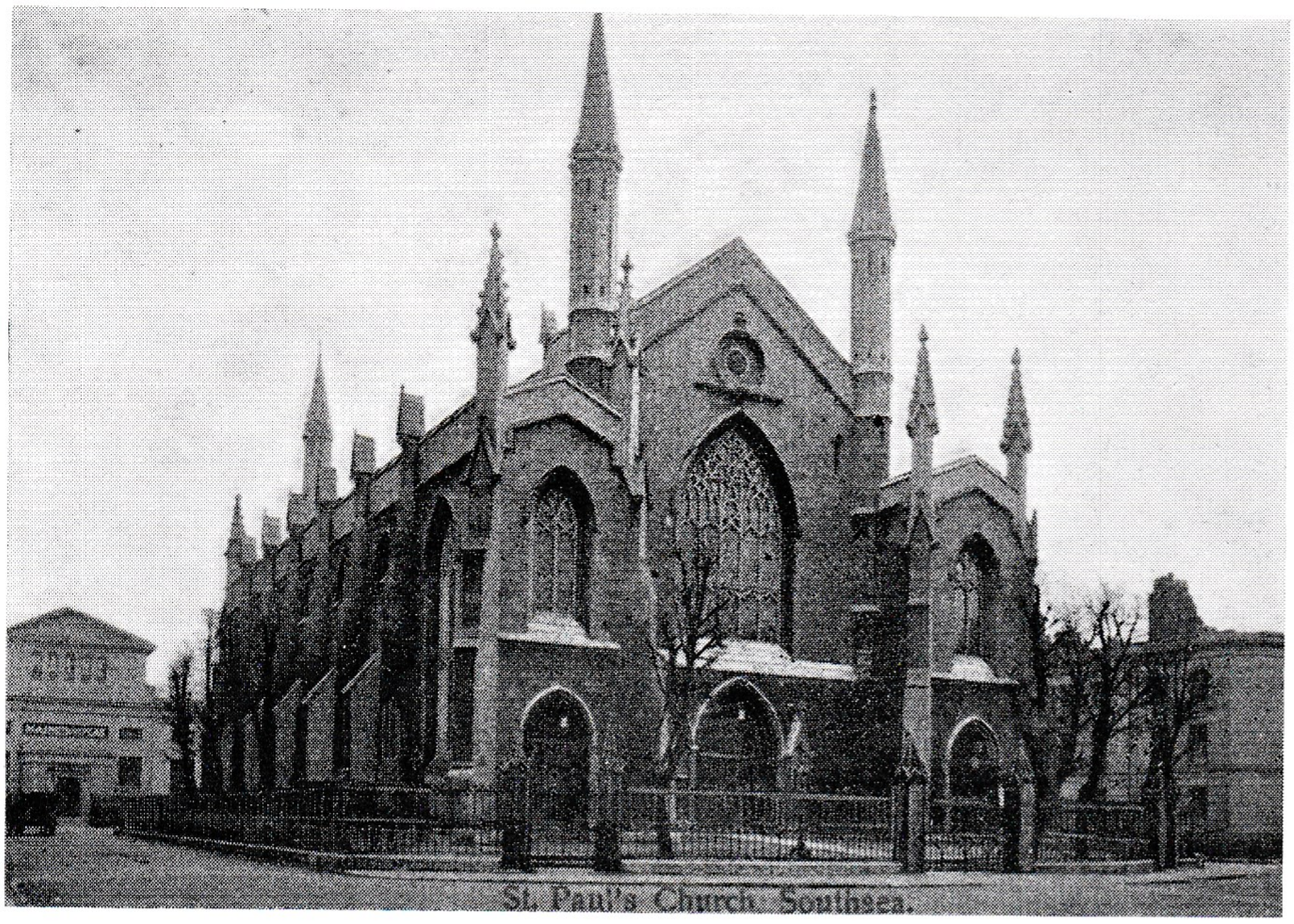
(Photograph: Christopher Dalton)

In the same year John Wesley visited Portsea again, preaching in the first permanent Methodist chapel newly opened in Oyster Street; this was a milestone in Portsmouth Methodism.

Only eight years later a Roman Catholic Chapel was built off Prince George's Street. Many Catholics from Ireland and elsewhere were enlisted into the navy to help in the effort against Napoleon's France, and some were employed as labourers in the dockyard, so that the need for a Catholic Chapel in Portsea was answered as early as 1796. Like most pre-emancipation chapels of the 1790's, it was indistinguishable in style from dissenters' meeting-houses, and for fear of sacriligeous damage in anti-Papist riots was skilfully concealed, being set back from the street behind a little courtyard reached by a narrow alley through two late-Georgian houses. The chapel, enriched by a painting by Sir Robert Kerr-Porter of 'Christ Stilling the Tempest', was much enlarged *c.*1850-3 and served the town's Catholics until 1882 when St John's Cathedral was built. As a chapel of ease a true ship of the Church was at anchor for several years in the harbour, for an old frigate called the *Thalia* was fitted up as a 'floating chapel'.

With Landport and Portsea expanding with the dockyard's increased business, the turn of the century and the first quarter of the next saw a great growth in the number of Nonconformists and in chapel-building. Several new congregations were established with chapels; the Baptists in White's Row in 1782 and Clarence Street in 1798, the Wesleyans in Green Row in 1811, Congregationalists in King Street in 1812, Independents in St Mary Street in 1813, and Baptists in Great Southsea Street in 1815 and in Lake Lane, Landport, in 1824. The High Street Unitarian Chapel was restored in 1822. Church-building for the free churches continued more or less at this rate throughout the rest of the century, but little of it was architecturally distinguished. Indeed chapels are so numerous and so consistently unremarkable as to make further mention invidious.

The Established Church, in face of these opportunist efforts from Dissent, could not long remain deaf to the challenge of meeting the spiritual needs of the new inhabitants in eastward-spreading Landport and Southsea. With the aid of considerable funds from a parliamentary commission formed to help build several hundred new churches in the industrial towns, two commodious gothic-style churches were built where most needed. The earlier of these commissioners' churches, St Paul's, one of the first of several designed by Francis Goodwin, was built in 1820-2 on land given by Daniel and Henry Hewitt in the middle of a neat square of stuccoed terrace houses that marked the effectual beginnings of Southsea. It cost about £16,000, of which £14,000 was forwarded by the Commissioners, and its grey Bath Stone exterior, though lacking tower or spire, dominated the pleasant townscape around it by sheer bulk made impressive by felicitously arched buttresses and a striking array of pinnacles. The large windows held mullions and tracery of cast-iron; even the rose window of charming cake-doyley pattern high up in the east wall between the two largest and most minaret-like pinnacles was of cast-iron, for in 1820 progressive architects held no objection to the



ST. PAUL'S, SOUTHSEA.
1820–2 by Francis Goodwin. Burnt 1941; the walls and cast-iron window tracery demolished 1959.

(Photograph: Portsmouth City Museums)

use of this industrial material in their churches. Goodwin also used it in the fenestration of his Walsall (Staffordshire) parish church nave, and Thomas Rickman almost created a new style of architecture by using it more extensively than anyone else in the wonderful bird-cage-like interiors of his two early churches in Liverpool, St George's at Everton (1812-14) and St Michael-in-the-Hamlet at Toxteth (1814-15). St Paul's was also remarkable for its close resemblance to Goodwin's contemporary Holy Trinity, Bordesley, Birmingham. Its spacious but spacially unexciting interior was enriched in 1827 by Charles Skottowe's large painting 'St Paul's Shipwreck on Malta'. The church was burnt in 1941, and its stark gutted shell remained an effective ruin until 1959 when a road was driven across the site. Portsea's second commissioners' church, All Saints (1825-8), was built amid new houses between Landport and Mile End that had mushroomed along the high road to Portsbridge and is the greatest work of a local architect, T. E. Owen, being fully in scale with the biggest commissioners' churches in the north of England. Built of Purbeck stone by the same Portsea builders as St Paul's, Messrs Ellis and Absolom, it was planned to be especially commodious for enormous congregations gathered from the district round it then known as Newtown, an area so large and densely built as to be thought a new equivalent of Old Portsmouth.

As a gift from the old to the new came the stained glass by James Edwards of Winchester filling the huge 23 feet by 15 feet east window. It was presented in 1828 by the Rev. Brune Henville, the wealthy vicar of St Thomas's, and with its figures of the Evangelists and St Peter and St Paul beneath angels and other decorations it provided a much-needed splash of colour in an otherwise sober interior. It unfortunately perished in 1877 when a proper chancel was added. The same fate attended the coeval glass which the vicar gave to the east window of St Thomas's during his restoration of the chancel there. This, too, was by Edwards, and two of the figures in it were copied from mediaeval originals at Winchester College chapel. It was replaced in 1894.

While All Saints was being built great changes were taking place at the Domus Dei, where a motley assortment of medieval and Elizabethan buildings serving the purposes of the military governor of Portsmouth and his garrison were no longer entirely required by the Army. The earliest of the buildings were part of the medieval hospital and most of the rest were of 1582 and built as the Governor's residence. These domestic buildings were swept away in 1826, the chapel and infirmary hall which had served as the Garrison Church remaining to be kept in a deplorable state for twenty years. There were open holes in the floor giving access to the vaults beneath, and the atmosphere according to the *Portsmouth Times* 'was pervaded by a thick, so to speak, fusty smell consequent upon villainously low-pitched roofs'. These conditions, until righted in 1846, caused sickness and even deaths among the congregation.

Across on the other side of the old town a chapel of ease to St Thomas's was built on vacant ground near Colewort Barracks in Highbury Street in 1837-39, adjacent to the site of the long-demolished medieval chapel of Our Lady of Closze. This short-lived chapel of St Mary designed by T. E. Owen[8] and built by Benjamin Bramble, the architect of the Greek Doric Town Hall in the High Street who was mayor in 1849, 1850 and 1851, was demolished in 1921.

Several talented architects were now practising in the town. Brightest among them was Augustus F. Livesay, whose busiest years extend from 1835 to 1842. In this short space of time he designed the tiny

church at Newtown, I.O.W. (1835), the lancet gothic Holy Trinity, Trowbridge (1838), the large and lavish St Mary's, Andover (begun in 1840, but completed by Sidney Smirke in 1845) and the interesting 1842 restoration of Calbourne, I.O.W. The high peak of his career was 1840, for he had two Portsea churches on hand contemporaneously, both consecrated on the same day in 1841. Holy Trinity in North Street, built on land given by the Government, was in the master's special brand of lancet gothic used with fine effect at Newtown and Andover. Begun in 1839, it was perhaps the least inspiring of his churches, being cheaply fashioned on a wide plan for the large congregations of a poor district.[9] With only a bellcote above the gable of the large south transept, the austere exterior had little that was uplifting, but inside was a rich marble font of *c.*1861-62 by William Butterfield. Restored in 1877, it was enclosed within the dockyard in 1907, and after being restored internally during 1906 became the chapel of the Royal Naval Barracks. It was redecorated again *c.*1937 when lushly sentimental wall-paintings were added. All perished when the church was destroyed in 1941, and now only a jagged fragment can be seen over the dockyard wall.

Livesay's other Portsea church, the first St James's at Milton,[10] was in the Norman style then in brief vogue. Being not unpicturesque amid a rural landscape away from the eastern edges of the town in a countryside reminiscent of rural Hayling Island, St James's was an object of romance in the minds of the new townees, being known as the 'Runaway Church' because people came from other areas to be married in it, some of whom were probably runaway lovers. This farthest-flung Portsea church, which had a parish assigned to it from St Mary's, Kingston, in 1844, was in spite of its romance really a very ordinary little church. Its pyramid tile-capped tower was its prettiest feature and gave interest to the straggling hamlet street until 1913, when it was replaced by the present church further from the road to its east.

Shortly after the building of these two dissimilar churches changes were afoot at the two parish churches. A restoration of St Thomas's chancel was undertaken by T. E. Owen and Mr Herbert, surveyor of Winchester College. They removed Stanyford's round-headed chancel arch, putting in its place a steeply pointed one with mouldings in a style matching those of the original columns, and provided a pretty two-bay lath-and-plaster ribbed vault in place of a flat plaster ceiling. All this was excellent and an improvement, but the clumsy and badly proportioned reredos behind the altar was a mistake, for it masked a medieval arched recess framing a tiny lancet window. Until 1828 the recess had been blocked by the Buckingham monument, then removed to its present position in the chancel south aisle. This ugly arcaded altarpiece was removed and the recess restored in 1919. The unwise skinning of plaster from all medieval walls in 1885 was largely corrected in 1935. At Kingston, where the rather cottage-like church was now uncomfortably small for the large congregations coming over the remaining fields from Landport and Mile End, plans were being considered for a completely new church on a new site across the road to the south-west. William Moseley, Surveyor to the County of Middlesex and designer of two mental hospitals and of St Mark's, Horsham (1840-1, since mostly rebuilt), made drawings for a remarkably ambitious Early English style fabric on a cruciform plan with aisled nave and transepts.[11] They were rejected as too expensive and in 1843 the far less ambitious and somewhat perfunctory plans by Thomas Ellis Owen for a plain lancet gothic church on the old site were accepted.[12]

The low battlemented and probably Tudor tower (much disfigured in churchwarden restorations) was kept to hold the bells but looked weird if not ridiculous, dwarfed as it was by the barn-like bulk of the meanly detailed 1843-4 fabric beside it. Both gave way to the present noble church in 1887, and all architectural evidence of a medieval past at Kingston was removed for ever.

Thomas Ellis Owen (1803-62) was already a substantial man influential in local affairs when he rebuilt St Mary's. This opportunist speculator in estate developments was very much a man of both Regency and Victorian times, being chiefly engaged in building smart estates of marine villas and terraced houses in Southsea.

By 1850 Owen (mayor in 1862) had built so much that was inhabited by genteel and moderately well-to-do people that he was urged in some quarters to build a new church for his new districts of which he was proprietor. So in 1851, at his own expense and to his own designs, Owen raised the large church of St Jude in Kent Road, his son-in-law the Rev T. R. Brownrigg, curate of Steep near Petersfield, becoming its first vicar. St Jude's was very different in style from the classic stuccoed brick houses and terraces around it. Indeed in its early Victorian 'Middle Pointed' style in flint and stone dressings it was almost anxious to be different. The church cost

Owen £5,000, but a number of additions have been made since, including the vestry (1897) by J. H. Ball.

In the late 1850's appeared two remarkable and highly individualistic churches with the odd names of 'Circus' and 'Crinoline'. Portsmouth is surely the only city in England to have had three churches so weirdly named 'Circus', 'Crinoline' and 'Runaway'. The town was now growing at such a rate that only temporary churches could be rushed up to cope with the immediate spiritual needs of a new populace. The building of mission churches of wood or cast-iron was found expedient and necessary in all new housing areas right into the 1920's. These temporary structures foredated the present permanent churches by several years, and many if not most of the city's post-1850 churches have had a 'holy hut' or 'tin tabernacle' as rude predecessors.[13]

Anxious to extend their mission across the outer lines of Portsmouth's defences to the area of Commercial Road around the Town Station, the Evangelical congregation at St John's, Portsea, acquired under the influence of their vicar, the Rev John Knapp, a strange rectangular marquee-like weather-boarded building which housed Mr Hengler's Equestrian Circus at the corner of Old Lion Gate Road and Fountain Street where Edinburgh Road now stands. This unconsecrated timbered structure amid the heartland of Portsea's fleshpots was opened for hymn-singing and sermons of the Wesleyan kind in June 1857, and the Evangelical 93-year life of Portsmouth's most proudly peculiar church without a territorial parish began with an opening service which more than 2,000 people attended. Seven years later an undedicated permanent Circus Church was built in Surrey Street – on land which was purchased in 1863, a stone's throw from the station.

This 'Rundbogenstil' red-brick chapel, costing about £2,600 and carrying its predecessor's popular name, was almost a peculiar within the Established Church, being independent and reliant only towards the extreme evangelical sectarian point of view. This strange hark-back to the Establishment preaching-house chapels of London's West End survived until 1951, being demolished *c.*1960.

As the Evangelical valetudinarians moved into Mr Hengler's 'Big Top', Havelock Park, a new district of brash red-brick villas, was emerging in Southsea beyond the fringe of Mr Owen's informally planned stucco estates. The developer, a Mr Butcher from Norwich (an 'auctioneer and estate agent'), saw the need for a church here and invited the Rev. N. S. Godfrey, the *locum tenens* at St Jude's, to build one on a circular piece of land given by his agent Mr Turnley. What went up in 1858 amid the first of Southsea's now familiar brick districts was a truly remarkable timber structure built in 28 days at a cost of only £600,[14] apparently from a design rushed up in the early 1850's for military purposes in the Crimea. The newly-arrived populace must have been surprised by this strange somewhat weird centrepiece of their commonplace district, for here was a church that looked more like a circus 'big top' than Portsea's celebrated Circus Church itself, and surely there was no other sacred fabric like it in England. Before long, perhaps on account of its shape or probably because of its structural support by immense internal timber stays, this first church of St Bartholomew in Outram Road became widely known as the 'Crinoline Church'. This twenty-sided structure 72 feet in diameter standing 58 feet high to the top of its cylindrical domed lantern cupola and lit at night by a central chandelier of 36 lamps stood in Havelock Park for only three years, for in 1861 it was replaced by a permanent church of Kentish ragstone designed by Goodwin and Butcher.[15] However its history does not end here, for it was carefully taken down and in 1862 again erected as a church in the staggeringly short time of 28 days, serving a newer district of villas closer to the sea as the first St Simon's, Southsea. Its stay here was as brief as in Havelock Park, for when the present St Simon's replaced it on a site within fifty yards in 1866 it was again taken down and set up in St George's Road, Eastney, as the chapel of the Royal Marine Artillery Barracks. It was finally demolished in 1905 when the Marines' permanent church was built in Henderson Road.

The Crinoline Church is assured of a position in architectural history, for it is almost certainly the earliest example of a centrally planned re-locatable timber church of pre-fabricated construction; moreover it was actually re-located three times. It is a precursor by not less than a century of the increasingly popular current fashion in churchbuilding for re-locatable churches, best seen in Rayner Senn's Chapel of St Andrew at Nice and in John Wells-Thorpe's more recent church at Keymer, Sussex.[16] Its central plan foretells some of the earliest churches of the Liturgical Movement, though its altar was probably never in a central free-standing position, so one cannot exactly claim it as the precursor by over a century of Sir Frederick Gibberd's Liverpool Roman Catholic Cathedral. The great interest of the Crinoline Church is in its novel construction and in its proven relocatableness.

THE CRINOLINE CHURCH AT EASTNEY. *First built as St. Bartholomew's, Southsea, 1858; finally dismantled at Eastney, 1905. An early 're-locateable church'.*

(Photograph: Portsmouth City Museums)

A brace of Crinoline Churches were really needed in Portsea in 1858, for another would have been an answer to an awkward problem in the poor district of south Landport where the completion of St Luke's, Greetham Street, begun in that year from unscholarly 'Norman' designs by Thomas Hellyer, was halted by poverty of funds. After having lain roofed but empty and open to the horses of local traders, this first church of the Bishop of Winchester's church extension scheme was not opened until 1861. It had cost £3,000 to build, according to White's Directory. The same Ryde architect designed St Simon's, Southsea, three years later.

By now the military garrison was large and more respectably smart. Their church in the Domus Dei, perfunctorily tidied up in 1846, 1850 and 1851, could hardly have reached their high standards of 'bull' at church parades. So in 1861 George Edmund Street, then at the height of his artistic powers, was engaged to overhaul thoroughly the much mutilated fabric. His report and plans, ready by the end of the year, had to wait five years before being undertaken, work starting in November 1866. The chaplains, the Rev J. E. Sabin and Archdeacon H. P. Wright, worked energetically to raise funds to carry the major restoration through to final completion with the addition of sumptuous new fittings and a series of 23 stained-glass windows by Clayton and Bell in memory of great military men and regiments.

Of several structural changes the greatest was the extension of the nave westward by one bay, restoring this former infirmary to its original length. At the same time an elegant octagonal-spired bell-turret was added. There was much cause for rejoicing when the church was opened in 1868, for it had been perfectly restored at a cost of £5,000 by a master fully worthy of his national reputation. With its many memorial tablets to distinguished soldiers and seamen now tidily re-arranged and many new ones added, it had become a beautiful valhalla, and its chancel rich with shiny encaustic tiles and dark woodwork was a perfect military shrine.

In extreme contrast to the neat and ordered world of the garrison was the squalid district of White's Row just outside the Dockyard gates and behind the Hard. Here sailors painting the town red mingled with the resident dregs of society who with dissolute depravity daily satiated themselves with every variety of unnatural low life. In this street of slummy pubs and brothels Father Reginald Shutte, the curate at Holy Trinity, the town's most ritualistic Church, established the Portsea Mission with a humble church dedicated to the Good Shepherd. His work for fallen women in the area described in 1865 as a den of infamy did not go unnoticed, for the Rev Charles Kingsley (1819-75), the high-minded and celebrated author of 34 published works including *Westward Ho*, (1855), *The Waterbabies* (1863), and *Hereward the Wake* (1866), made it the central topic of his two sermons on social and religious conditions in Portsea preached at St Jude's in 1871. As a result White's Row was eventually demolished and Victory Road laid out on its site in an act that was a moral and spiritual victory.

Meanwhile as another outcome of Kingsley's preaching a new church dedicated to St Michael and All Angels was founded on land given by the War Office where part of the outer fortifications removed in 1870 had stood. This church, projected at an estimated cost of £10,000, was begun by Father Shutte, its first vicar, from designs by William Butterfield in 1872. Only the nave and aisles[17] were built at the consecration in 1882, for Father Shutte had encountered opposition from local clergy of the Low Church persuasion to the ornate ritualistic services which he had introduced, and also funds were slow in coming in. It was not until 1886-92 that the eastern parts and vestries were completed, their cost of £5,626 being largely paid for by George Kent of Normanhurst, Victoria Road South, and so in 1892, Father Shutte's church was complete to designs made twenty years earlier by one of the great masters of the Gothic Revival now past his prime. St Michael's, a large-boned church of generous proportions in polychromatic brick with Bath stone dressings, was one of the great Anglo-Catholic

churches of Portsea. Its marble-enriched chancel was one of Butterfield's most opulent works. Here was one of the city's most worshipful churches, but alas, after being slightly damaged in 1941 and used for a time as the chapel of the Royal Naval Barracks it was demolished in 1960.

Away in the north end of the parish of St Mary's, Kingston, a new church was built contemporaneously with the beginnings of St Michael's. A congregation in this ever-spreading district along the London Road had worshipped since 1868 in a wooden building once a music hall in Clarence Gardens. Their church of St Mark, North End, a large and dull building of grey ragstone with brick and stone dressings by Sir Arthur Blomfield, was consecrated in 1874. It was enlarged with a south aisle in 1898 and another bay to the nave in 1910-11 by A. E. Cogswell. An opportunity to provide a proper chancel at All Saints was met in 1877, when the shallow sanctuary of 1828, which had become inadequate for the liturgical requirements of a 'Broad' Church in the 1870's, was replaced by a remarkably handsome Perpendicular-vaulted chancel, a fine design from the office of Sir Gilbert Scott.

It was architecture of this dignified kind that was in the minds of the Roman Catholics planning a cathedral for a projected new diocese comprising the counties of Berkshire, Hampshire, the Isle of Wight and the Channel Islands, the see of which, it was already agreed by 1877, should be in Portsmouth. A competition open to architects throughout the kingdom was held in that year, and the winner was J. A. Crawley, a London architect who had designed the churches of Fareham (1873) and Havant (1875). Aided by £4,000 from the Duke of Norfolk, perhaps greatest of Catholic church-builders, construction commenced in 1880, but only the walls of five bays of the nave were finished when Crawley died in 1881. This greater part of the nave, roofed by Joseph Stanislaus Hansom who had taken over his practice, was ready for the new diocese, being opened on the day of the first bishop's enthronement in 1882. Crawley's designs for the rest of the cathedral were altered in detail by Hansom; the crossing and transepts were built in 1886 and the choir in 1892, but Crawley's dream of a spire over a south-west porch was never realized. With a height of just over 200 feet, it would have been the city's highest building. It was omitted when simpler designs for the completion of the cathedral with the final bay and façade of the nave were undertaken by the busy clerical architect Canon Alexander Scoles in 1906.

Another instance of ambitious plans aborted by unforseen circumstances or lack of funds occurs in the early history of St Peter's, Somers Town. After having prepared a substantial church, Alfred Hudson, a Southsea architect,[18] had to re-start on a much lower budget dictated by the subscribers in St Jude's congregation. St Peter's, begun in 1882, was built in exactly a year, being opened on the first anniversary of the foundation, Trinity Sunday, 20th May 1883, and consecrated on 26th June following.

No lack of funds prevented Sir Arthur Blomfield from realizing his masterpiece St Mary's, Portsea, for the rebuilding of the island's mother church, rich with the associations of seven centuries, was a prestige job. Under Canon Edgar Jacob (1844-1920) church life at St Mary's had grown enormously from a previously semi-moribund state. By 1883 the need for a much larger church had become acute and the energetic vicar turned to the brother of his senior curate to build them a really commodious church for congregational worship. Sir Arthur Blomfield's choice of style was East Anglian Perpendicular, and his designs at final estimates of £44,000 were conceived on a grand scale. Their ambitiousness gave Canon Jacob some anxious moments, but one day, looking gloomy in the train, he met by good chance the wealthy W. H. Smith (First Lord of the Admiralty in 1877 and Secretary for War in 1885, whose father had begun the firm of bookstall stationers) and found in him a munificent benefactor to the building fund in the years ahead.[19] The foundation-stone was laid amid scenes of pomp and circumstance on behalf of Queen Victoria by the Empress Frederick of Prussia, her eldest daughter, in 1887, and in only two years the vast fabric was complete with the topping-out of the tower. A great service of consecration took place in 1889. This was an auspicious start, for St Mary's in the decades ahead became noted throughout the Anglican world for its outstanding system of parochial organisation and pastoral care, especially under Canon Bernard Wilson. Two of Canon Jacob's successors became archbishops (Cosmo Gordon Lang, vicar 1896-1901, of York and then Canterbury; Cyril Forster Garbett, vicar 1909-19, of York) and several curates rose to episcopal rank.

By 1906 there were five mission churches in St Mary's parish; St Barnabas, Claxton Street (1900 by Blomfield),[20] St Boniface, Clive Road (*c.*1892 by J. H. Ball), St Faith, Charles Street (1879), St Mary, Fratton Road (1881); and St Wilfrid, George Street (1907 by J. T. Blackwall). Now only St Faith's (completely rebuilt in 1956 by Thomas Ford) and

ST. MARY'S, PORTSEA. *Chancel and sanctuary of Sir Arthur Blomfield's 'magnum opus', 1887–9.*

(Photograph: J. A. Hewes, Portsmouth)

ST. MARY'S, PORTSEA. *1887–9, by Sir Arthur Blomfield. Perspective drawing of the architect's design. (The Builder: 5 July 1884).*

(By permission of The Council for the Care of Churches)

St Wilfred's survive. The latter must be one of the earliest dual-purpose centre-type churches in England. The first priest in charge at its 'tin tabernacle' predecessor was the future Archbishop Garbett.

A year before Canon Jacob's decision to re-build St Mary's, the Winchester College Mission was established in the slummiest streets of Landport by the dockyard. To its humble brick church of St Agatha in 1885 came the Rev Robert Radclyffe Dolling (1851-1902). In ten years this Anglo-Irish, Anglo-Catholic and Christian Socialist priest, one of the toughest and most stout-hearted of men, was to achieve what an energetic priest might build in a lifetime. A campaigner against bad housing, illiteracy and drink, he kept open house for drunkards, beggars and prostitutes. In these darkest days before the dawn of the welfare state, he organised schools, clubs and almshouses. His gymnasium in the former Clarence Street Baptist chapel provided a direly-needed outlet for the deprived local youth.[21] By 1893 Father Dolling was thinking of a more roomy St Agatha's for the suddenly-grown congregations of local faithful. Like Canon Jacob, he wanted a church of grandeur and clarity for congregational worship. In J. Henry Ball, a pupil of Waterhouse, then practising in Southsea, he found an able architect for his ideal of an Italianate Romanesque Basilican church, and a new St Agatha's built of plain brick by W. R. Light and Son of Southsea stood complete in 1895 after exactly a year in building. Though only 124 feet long and lacking an intended north aisle (never built) the church possessed a remarkable spaciousness, for the nave was 43 feet wide and there were no screens. Of the gorgeous scheme of decoration contemplated by Ball and Dolling, only Heywood Sumner's sgraffito murals and mosaic in the Lady Chapel were complete at its consecration. Together with furnishings they cost £3,250 of the total estimate of £10,250.

Only five months after the consecration Father Dolling resigned over a ritual question, the Bishop of Winchester objecting to masses for the dead. He left behind him 441 people on the communicant roll, on which there were but a dozen when he came, and during his ten years in the slum he had actually raised £50,000 of which only £760 came from diocesan funds. His inspired pastoral efforts at St Agatha's place him high among the great Anglo-Catholic priests.

Under his successor, Father G. H. Tremenheere, the decoration of the church continued. The marble high altar was presented in 1898 and Heywood

Sumner's sgraffito murals of the chancel apse appeared in 1901. Then in 1903 came the fine wooden pulpit carved by Hoare of Southsea, followed *c.*1904 by the splendid marble baldacchino by Ball and Sumner. Nothing came of the latter's scheme for the nave except some carved capitals.

St Agatha's was spared in 1941 when its parish was flattened by high explosives. Father C. W. Coles continued as vicar of the virtually unpopulated parish, living in the vestry until 1953 when his failing health broke down. His indomitable steadfastness in the twilight of his life and of St Agatha's life made a strong impression on the faithful. The last service was held in November 1954 and the church was taken over by the Admiralty as a storehouse. Shorn of its Lady Chapel in 1964, it still stands, its future uncertain. At present it is under threat from road proposals and a projected dockyard extension on adjoining land. Application for Listed Building Consent to demolish has been made to the Secretary of State for the Environment, and after a week-long inquiry held at the Guildhall in July 1973 at which the church was vigorously defended by expert and highly informed opinion from representatives of the St Agatha's Society, The Friends of Friendless Churches, and the Victorian Society, the Secretary of State overruled the Inquiry Inspector (who had agreed with the defender's arguments) for inadequate and unsatisfactory reasons. The Minister's decision, insufficiently substantiated by clearly stated means of argument, has left this important church in real jeopardy. Meanwhile, owing to the country's current financial stringency in dockyard and road building, the church with its murals of international importance as major works of the English Arts & Crafts Movement, outstanding in the history of European decorative art, may yet through 'masterly inactivity' in certain political circles find a time-rewarded reprieve. Whatever happens, Heywood Sumner's murals must be secured for posterity.

A year after Father Dolling's resignation a priest of similar ilk arrived from the Anglican chaplaincy in Hamburg to found a new church in the artisan Fawcett Road District, where an iron church of 1888 was serving 7,000 people. Father Edward Bruce Cornford came to an area in which the population was increasing at a phenomenal rate, and his St Matthew's, Southsea, by J. T. Micklethwaite was planned on a vast scale. Its eastern parts were ready in 1903 with the population at over 11,000. Father Cornford with 'slow hard unlovely beggary' (to use his own words) campaigned for twenty years to complete the people's nave. A magnificent gothic war-memorial reredos, rich with sumptuous statues in gilded tabernacles, by Sir Charles Nicholson marked the continuance of Micklethwaite's designs in 1922. The nave was completed by Nicholson in 1924, and its west gallery roofed a baptistery on which over £2,000 was spent. There were seven altars and the Hill organ bought by Father Cornford and later entirely rebuilt by Norman and Beard occupied a fine G. F. Bodley case originally made for Jesus College, Cambridge. This great brick gothic church costing nearly £50,000 was destroyed in 1941, but its walls remained and now serve the church of the Holy Spirit.

Contemporary with the first part of St Matthew's were the restoration of St Thomas's (1902-4) by Sir T. G. Jackson, and the simplified gothic St Margaret's, Eastney (1903 by J. T. Lee of London). Two more Eastney churches followed in 1905 and 1906, St Andrew's in Henderson Road (the Royal Marine Church) and St Patrick's in Eastfield Road respectively, the latter in a remarkably individualistic style by G. E. Smith.

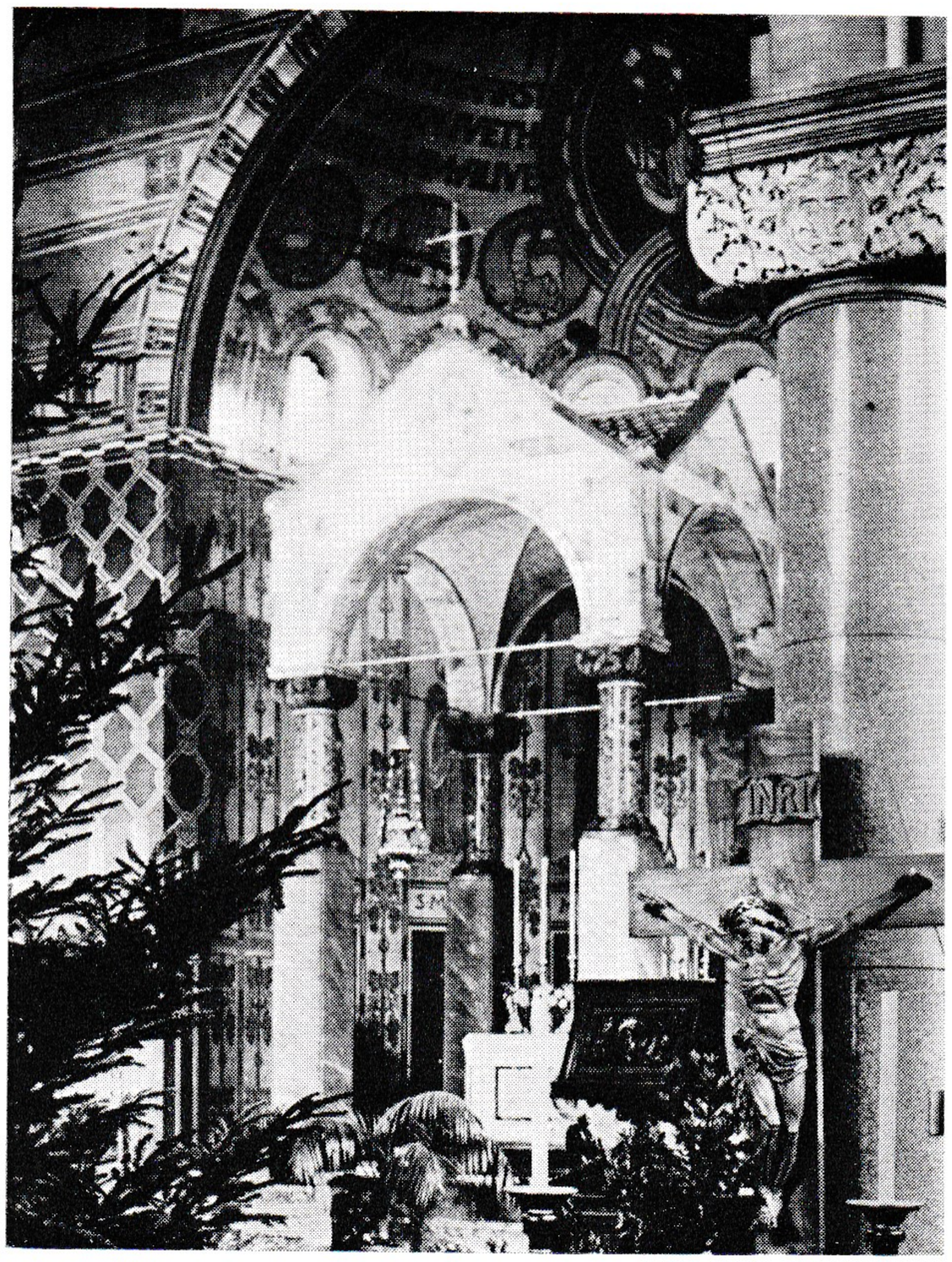
A great programme of church building was initiated in 1910-13 with a new St James's at Milton. One of J. Oldrid Scott's last designs, St James's, which cost £14,000, is a memorial to the Rev Bernard Wilson, the beloved vicar of St Mary's, Portsea, during 1901-1909. St Saviour's, Stamshaw, a cheap church at £6,000 (by the local A. E. Cogswell), and St Alban's, Copnor (by Sir Charles Nicholson), were contemporaneous in 1913-14, and St Cuthbert's, Copnor (by E. Stanley Hall) and the Church of the Ascension in Stubbington Avenue (by A. E. Cogswell) were begun in the following year. At the same time gothic designs for St John's, Rudmore, were prepared by J. D. Coleridge, but this second church of the Winchester College Mission was built Romanesque and Basilican in plan with an ambulatoried apse during 1915-16, a change of style being dictated by financial conditions. It was the last completed under the Bishop of Winchester's six Portsmouth churches fund.

Eleven years later the diocese of Portsmouth was created by partitioning off from Winchester the Isle of Wight and the greater part of east Hampshire The parish church of old Portsmouth was chosen as its cathedral because of its rich historical associations and fine medieval chancel, and Neville Lovett was enthroned as first Bishop on 6th October, 1927.

As St Thomas's was far too small for the great

ST. AGATHA'S, LANDPORT, *1893–5, by J. H. Ball for Father Dolling. The Lady Chapel with its mosaic and sgraffito decoration by Heywood Sumner, 1895. Destroyed 1964.*

(Photograph: J. A. Hewes, Portsmouth)



ST. AGATHA'S, LANDPORT. *The incense-laden interior of J. H. Ball's Italianate Romanesque masterpiece of 1893–5, with its Heywood Sumner murals, 1901, and marble baldachino, c. 1904. Now an Admiralty store, but with the murals still intact.*

(Photograph: Portsmouth City Record Office)

diocesan services Sir Charles Nicholson was comissioned *c.*1933 to extend it in a cathedral-like fashion. His plans were completed by Easter 1934. The nave would become the cathedral choir and a much larger nave of six bays with a rather Germanic-looking west front with low twin towers would be built westward of John Michell's tower, which would be flanked by transepts; a Navy aisle would be added to the south aisle of the former nave; and a new range of vestries with a chapter-house would be erected north of the choir. The most surprising feature of Nicholson's designs, which were estimated at not more than £75,000,[22] was the tall Italianate stone campanile at the south-west corner of the nave. It would have been the most cathedral-like part of the building, dominating the old town with a height of about 150 feet.

Of these ambitious plans begun in 1935 only the most easterly parts together with three bays of the nave were realised at the outbreak of war in 1939, and they were never to be finished as designed.

The war brought destruction to five churches (St Barnabas, Holy Trinity, St John, St Paul and St Stephen) and they were not rebuilt after it. St Stephen's, Buckland, a dull Perpendicular-style design of 1898-1900 by Reginald Crowley of Croydon, had only recently been enriched with three windows by Martin Travers. Seven churches received more than superficial damage, being made partly ruinous with more than half destroyed. All Saints was damaged by blast, St Cuthbert's at Copnor lost its apsidal chancel with its fine Cosmati-work marble and mosaic floor in a direct hit, St George's was much battered by closely fallen bombs, and St John's at Rudmore lost its nave roof. Worst affected of all was St Matthew's, where fifteen incendiary bombs lodged in its three great roofs set the whole church ablaze within twenty minutes. The Garrison Church fared better thanks to the timely assistance of firefighters, the chancel being saved but the nave ruined and all the Clayton and Bell glass shattered. St Michael's, only slightly damaged, was patched up and used for a time as a chapel for the Royal Naval Barracks in temporary replacement of Holy Trinity, Dockyard. It was finally demolished in 1960.

Casualties among the Nonconformist chapels were as great, and saddest of all was the loss of the most interesting of them, High Street Unitarian chapel with its old library and associations with John Pounds. The Roman Catholic churches survived intact, St John's Cathedral sustaining slight damage.

After the war, with populations dispersed from the worst damaged areas near the Dockyard, came a need for pastoral and parochial re-organisation, and more urgently the rebuilding and repair of many of the churches. This was accomplished in 1958 with the rebuilding of St Matthew's as the new church of the Holy Spirit in the combined parishes of St Bartholomew and St Matthew. By 1960 the completion of the cathedral was being contemplated and in the next year the architect to the cathedral, Lord Mottistone, co-head with Paul Paget of the London firm of Seely and Paget, began completely new designs in a style very different from Nicholson's. The first plans and perspectives were shown to the Provost and Chapter early in 1962, and after Lord Mottistone's death in 1963 were revised and altered in detail, being largely re-designed internally in 1965 by the great and internationally famous Italian engineer Pier Luigi Nervi in association with Paul Paget and Antony New of Seely and Paget. The revised plans published in 1966 kept to Lord Mottistone's basic outline, but the fenestration of the exterior and the exciting roof of the interior were departures by Nervi. An appeal for the building of this daringly ambitious work as a memorial of the liberation of Europe 1944-45 was launched in 1966, and a handsome foundation-stone, finely lettered by Eric Winters, was laid with due ceremony and circumstance by Field-Marshal Lord Montgomery of Alamein. However the appeal met with a disappointing response and the plans have since been shelved and the cathedral's completion postponed. With its enormous 76-foot roof-span in bold contrast with

HOLY SPIRIT, SOUTHSEA. *A great hall church interior begun 1903 by J. T. Micklethwaite, completed 1924 by Sir Charles Nicholson and restored 1956–8 by S. E. Dykes-Bower.*

Photograph: J. A. Hewes, Portsmouth)

the narrow complex spaces of the earlier parts of the building, the nave extension would surely have been one of the most excitingly spacious and specious post-war church interiors in Britain.

Since the mid-1960's great changes have taken place in many of the city's churches (more are contemplated at the present time), and are evidence of the lively and aware response of the church in Portsmouth to changing circumstances and realities in a rapidly changing society. In 1970 the cumbrous and unlovely St Mark's at North End was replaced (campanile and all!) on a different site by a functional but not impersonal 'double-decker' building across the road, and its valuable site was sold for commercial development. Designed by John Wells-Thorpe, the new church centre, completed late in 1970, is unconventional Modern Ecclesiastical 'Plant', and is arranged in two levels with a homely 'worship area' (a proper church!) placed over a ground floor with all the facilities of a club for social activities.

Also free from hidebound traditional convention are the major Liturgical-Movement-inspired innovations of 1971 at St John's Roman Catholic Cathedral. Master-minded by Austin Winkley (of the London architects Williams & Winkley) with the full approval of the diocesan bishop, the Rt Rev Derek Worlock, the radical re-arrangements and drastic redecorations described in the Gazetteer have given new dignity to a not unimpressive building which now feels more alive and used than ever before. However certain details (notably an egregious Corona Lucis and a restless wooden screen) have detracted from the potentially splendid spaces of a capacious interior. Can one detect in the running water of the abstract sculptured font by Fritz Steller, placed so close to the high altar, mere novelty for novelty's sake?

Novel might seem a key word to describe some of the ideas and far-reaching suggestions contained in a typescript paper on the objectives of the Church in Portsmouth and the re-organization of resources to realise them, prepared for discussions in the Deanery by Mollie Batten in 1974. Several of these seem unnecessarily sweeping even in present-day conditions. The idea forwarded for the closure of St Luke's is surely unwarranted, for the church, placed as it is at the heart of the city, must enter an increasingly energetic new lease of life serving office-workers, Guildhall staff and Polytechnic students during weekdays. Others seem eminently sensible; the proposal for a West Portsmouth centre for music, drama, and the arts in St John Baptist at Rudmore would appear to be an admirable suggestion for a possible re-use for this commodious church now almost stranded on the edge of the city's largest traffic roundabout, which attracts a small eclectic congregation. The Deanery in association with the Corporation might find a challenge here to encourage contemporary Christian Drama, such as Christopher Fry's *Sleep of Prisoners*.

Several city churches have been adapted to meet modern circumstances and requirements. At St Jude's in Southsea the aisles were partitioned off in 1973 to provide accommodation for social facilities. Two years later even more radical internal alterations were made at a cost of more than £100,000 at All Saints. This large commissioners' church built to accommodate more than 2,000 people was threatened with closure through dwindling congregations. Now it has a new lease of life as the Portsmouth Centre for Urban and Industrial Mission. The interior has been skilfully adapted for extra functions, there are offices at the west end for the Portsmouth Diocesan Council for Social Work, the Portsmouth Housing Association, and the South-East Hampshire Productivity Association, and yet there is enough space left to provide a dignified and impressive setting for worship.

It seems likely that other Portsea churches may follow the pattern set by St Jude's and All Saints.

Less ambitious schemes are afoot (1976) for the insertion of church halls into the west ends of St James's at Milton and the Church of the Holy Spirit in Southsea, and it is hoped that they will not impair the noble spaciousness of the interiors.

A SELECTIVE GAZETTEER OF THE MOST INTERESTING OF THE ISLAND CITY CHURCHES

CATHEDRAL OF ST THOMAS OF CANTERBURY, OLD PORTSMOUTH

This parish church cathedral, (a cathedral since 1927 and a parish church since 1320) is a complex and heterogenous building, cumbrous in tripartite diversity, yet in parts beautiful and with much of interest. The E end of c.1185 is the finest building in the city and its interior details are outstanding for their date. The much plainer transepts are of c.1190-1220, and the former crossing tower and nave possibly contemporary with them were replaced by the provincial classical work of 1691-4 begun by John Michell and finished by Ambrose Stanyford; that is, the present choir. It is a strange sturdy design untouched by the correct grammar and gracefulness of true Renaissance and makes an odd bedfellow with the medieval parts. The additions of 1935-9 by Sir Charles Nicholson comprising Navy aisle, western transepts and a three-bay unfinished nave continue this disparity, and their heavy coarse detail is not attractive.

The Cathedral is rich in naval associations; never for one moment can you forget the nearness of the sea and the Navy's dominating presence, and there are many memorials. The Duke of Buckingham, murdered in the High Street in 1628 and buried in Westminster Abbey, is commemorated by the best of them, an important work by Nicholas Stone commissioned by the Duke's sister the Countess of Denbigh. It is now in the south chancel aisle, but was originally positioned against the E wall of the chancel, where it also served as an altarpiece. The other monuments, mostly mural tablets, include one in the north transept to Ambrose Stanyford. Among the works of art is a mutilated much-faded fragment of mural painting of c.1250, filling the top of the trefoil-headed recess in the north transept, representing in a very wiry linear style Christ in Majesty framed within an aureole. Restored in 1939 by Professor Tristram, it is part of a Last Judgement composition. The bronze relief beneath is by Colton, and commemorates the soldier son of the painter W. L. Wyllie.

The majolica plaque of the Madonna and Child in the N tower transept is by Andrea della Robbia, c.1500, and was given by Sir Charles Nicholson in 1945; and there are several paintings at the west end, including a fine Mannerist Stoning of St Stephen. Another of S Filippo Benizi is attributed to Carlo Dolci. Affixed to the south wall of the tower is W. L. Wyllie's 'Miraculous Draught of Fishes', a major but uncharacteristic work of this local R.A. celebrated in his day as a marine painter.

Of the fittings, the handsome pulpit and organ case are outstanding. The first is by Stanyford and until the 1960's was hung with red velvet given when it was made in 1694. Its domed tester, topped by a gilded trumpeting angel, is a replica by Jackson in 1904 of the original, thrown out in the ignorant 1885 restoration. The organ case, still unfortunately turned toward the nave, is by Abraham Jordan of London in 1718 and exquisitely carved as for a city church. The rich intricately carved surmounting figures are possibly by Francis Bird. The cut-down corporation pew of 1694 is a picturesque oddity so close to the bishop's throne which is a wooden reproduction of St Augustine's Chair at Canterbury. The 15th-century font in the north tower transept is the only surviving medieval fitting, though it is known that before the Reformation there was a reredos of English alabaster carvings.

The original gilded copper ship weathervane, a splendid piece of local folk art of 1710, is now in the north nave aisle after having been blown down in 1954, and its successor is a copy. The stained glass is disappointing. With its genteel insipid colours, the E window (1952) by Christopher Webb is a missed opportunity, and the E windows of the aisles (1954) by his pupil F. W. Skeat (made by Barton Kinder & Alderson of Brighton) are merely decorative with intricate book-illustration-like vignettes in glaringly light clear settings. The south transept windows by Carl Edwards and Hugh Powell (1954), with D-Day scenes in memory of Admiral Sir Bertram Ramsay, commander of seaborne forces at D-Day 1944, also lack the intensity expected in stained glass. Several Victorian windows mostly by Clayton & Bell are stronger; that to George Rake, the architect (of Rake and Cogswell, d.1885), one of two by Lavers & Westlake in the N chancel aisle, is decent. The historical figures in the choir aisles are by G. Humphrey.

ROYAL GARRISON CHURCH, OLD PORTSMOUTH

This stark half-ruined church in a rather bleak position by Governor's Green and the sea ramparts in the south-east corner of the old town comprised the infirmary hall and chapel of God's House (Domus Dei), the Hospital of St John the Baptist and St Nicholas, founded for the relief of travellers and the sick and the aged by Bishop Peter des Roches c.1212. Yet at first glance few people would imagine it as a basically 13th-century building, for G. E. Street's thorough restoration of 1866-8 to plans made in 1861 has given it a patently Victorian veneer. The unmedieval-looking west bay and facade of the nave, the octagonal-spired bell-turret and the south porch (1882) are in fact entirely Victorian and very good of the kind. The nave and aisles, roofless since 1941, are now cared for by the Department of the Environment and G. E. Street's soft stone font (never intended for exposure to the elements) is gently crumbling into oblivion. The fine three-bay rib-vaulted Early English chancel retaining G. E. Street's dark stalls and rich shiny encaustic tiles, is rich with military memorials including an assertive bright-coloured intricately detailed E window by Carl Edwards (1958) and three S windows by Michael Farrar Bell (1967 and later).

CATHEDRAL OF ST JOHN EVANGELIST (ROMAN CATHOLIC), 1880-1906 by J. A. Crawley, (continued from 1881-92 by J. S. Hansom, completed 1906, Canon A. J. C. Scoles).

The hard dark red-brick exterior lacking the intended tall south-west steeple and central *flèche* is merely large and big-boned. It has few attractions apart from the south transept rose window with its luxuriant wiggly sea-weedy curvilinear tracery—a credible paraphrase of the 'Bishop's Eye' at Lincoln—and the copper spirelets of Canon Scoles' 1906 west front which are slightly comic. However the interior with its well-articulated and generously proportioned spaces feels more like a real cathedral than St Thomas's does, and in it there is an abiding sense of worship.

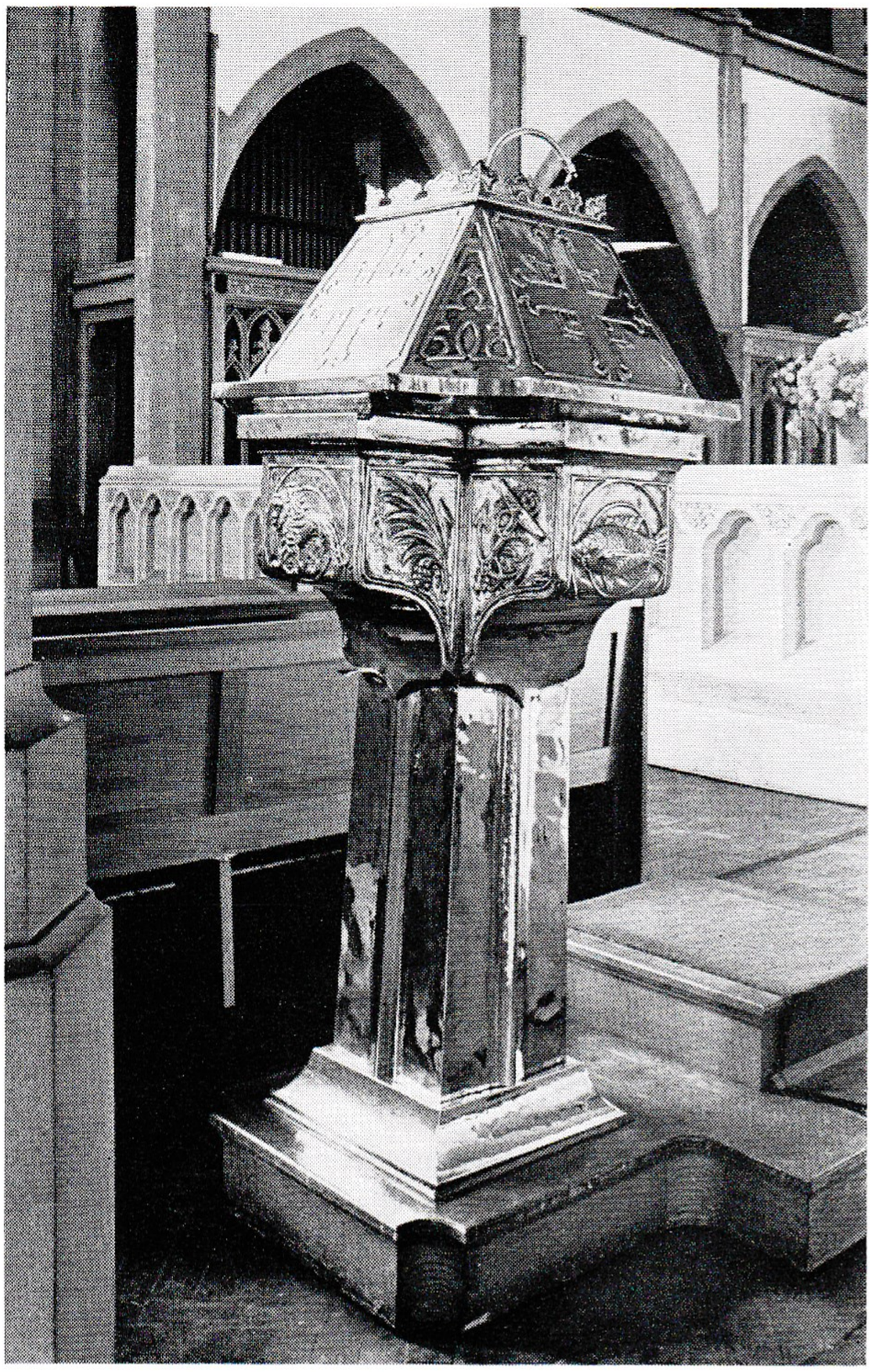
This has been enhanced by the aggressively contemporary liturgical rearrangements and the all-too-drastic redecorations of the great restoration of 1971 by Austin Winkley. The crisply detailed arcades now lead the eye eastwards to the free-standing high altar begirt with expressionistic figured ceramic reliefs by Fritz Steller and surmounted by a cumbrous incongrously abstract lumpen-modish hanging Corona Lucis (a fibre-glass crown of light also by Steller) that is already dating. The bishop's throne, set within a brutalistically jagged saw-toothed wooden screen (in the place of J. S. Hansom's splended pastiche of an Italian Gothic ciborium) closing off the impressive polygonal-apsed former canons' quire into a weekday chapel of the Blessed Sacrament, forms an eye-catching focal point in the background. The fine rood (1897), placed on a beam across the east arch of the crossing, is now tidied away in an unfortunately low position against the west wall, and Nathaniel Westlake's opulent polychrome decorations (1906) in the crossing and quire have vanished under a plethora of white paint. However Westlake frescoes 'bettered' by the wanton destruction of decorative settings survive in the once dim mysteriously mystical eastern chapels of Our Lady (N) and the Last Supper (S). The far less successful *décor* by M, Bayaert of Bruges in St Patrick's chapel (added to the N Nave aisle in 1925 from designs by James and Wilfrid Mangan) remains unscathed.

The stained glass in the E windows of the apse and eastern chapels, by Arthur Buss of Goddard & Gibbs, replaces an ambitious scheme by Westlake (c.1893 or 1906) destroyed by bombs. The excellent Lady Chapel E window, far the finest glass in the cathedral, is perhaps the artist's masterpiece. More interesting historically are the three deep-coloured panels in the N Transept N window, designed and made by artist monks at Pluscarden Priory in Scotland (1963) and commemorating the Second Vatican Council of 1962. A portrait of the beloved Pope John XXIII appears with the heraldic devices of that good Pope and of Archbishop King. The windows of the nave aisles, mostly by Hardman and Lavers & Westlake, are dull by comparison.

A special treasure in the Blessed Sacrament Chapel is the painting of Christ Appeasing the Storm, an interesting early work by Sir Robert Kerr-Porter (1777-1842) the versatile Romantic artist and traveller, onetime historical painter to the Czar of Russia and fifteen years British consul in Venezuela. The painting, shown at the Royal Academy in 1796, is the cathedral's most precious historical possession, for it formed the altarpiece in Portsmouth's first Catholic chapel in Prince George Street and is thus one of the few links with early Catholicism in the city.

ST ALBAN, COPNOR, 1913-14 by Sir Charles Nicholson

The long plain lancet gothic brick exterior with its starved Italianate NW tower and crucifixus-enriched rose W window belies the city's most colourful church interior where white-washed walls contrast with reddish-brown sandstone arcades and red and green painted roofs. The Jacobean-style former chancel screen, boldly coloured by S. E. Dykes-Bower and resited in Oxbridge college chapel fashion c.1961 across the W end (rebuilt after war damage from the architect's original designs in 1952 and 1956 by the elder Rushton, Nicholson's later partner), marks off a baptistery for the plain octagonal font from St Mary's Kingston in which Charles Dickens and Isambard Brunel were baptised. The tall stately round-arched classical cover by Dykes-Bower (1966) is effectively marbled and painted and crowned by a Pelican in Piety. Lurid glass in the richly traceried rose window above by Gerald Smith (1956) provides more positive if less subtle colour. The recent triple-arched blue gold and brown Renaissance chancel screen and free-standing communion table (both by Dykes-Bower, 1971-2) match Nicholson's elegant russet brown and gold Jacobean pulpit and provide an effective foreground for Nicholson's rich panelled 1936 Gothic reredos (elaborately polychromed by Dykes-Bower, c.1961) in the long lancet-



(Photograph: Christopher Dalton)

ST. MARGARET'S, EASTNEY. *The latten lectern. An interesting design in the manner of Henry Wilson.*

windowed chancel beyond. The tall E lancets have beautiful deep glowing 13th-century-style glass of c.1914 by A. K. Nicholson.

ALL SAINTS, 1825-8 by Thomas Ellis Owen (now Portsmouth Centre for Urban and Industrial Mission)

A good commissioners' church in Perpendicular style with a surprisingly impressive interior, the best and earliest ecclesiastical work of a local architect. The spacious galleried nave elegantly rib-vaulted in plaster under an ingenious wooden frame supported by slim cast-iron columns has inevitably and unavoidably been made less spacious in the drastic 1975 remodelling by Thomas Makins, when the two westmost bays were partitioned and offices formed in the galleries. However the beautiful lierne-vaulted 1877 West-Country-Perpendicular-style chancel in soft honey-coloured Bath stone by someone in the office of Sir Gilbert Scott (perhaps John Oldrid Scott) has gained in beauty by cleaning. Now the wall shaft corbels and rich stone roof bosses, carved with various arms and sacred emblems, including the implements of the Passion, are seen to perfection — and one can recognize the contemporary vicar and clerk of the works in the corbels of the vestry door!. The large E window by Terence Randall (1950) has an engaging predella of wartime Portsmouth people and traceries of delicate 1870's Morris-like angels. Two indifferent windows in the aisles are by William Lawson, an earlier Faith Craft designer (1929/1936) who in 1937-8 designed all the windows in the Royal Hospital Chapel across the road.

ST ANN, DOCKYARD, 1785-6 by Marquand

This plainly classical brick church for the officers and men of the Dockyard has been excellently restored, though shortened by 16 feet in 1955-6 after war damage by A. E. Cogswell & Sons from original drawings of 1785. It is now one of the city's most attractive churches. The interior has a beautiful ceiling rose, a splendid chandelier from the former Dock Chapel, a magnificent and highly original Georgian Royal Arms from the Commissioner's barge richly wrought in wood with remarkable virtuosity by Dockyard carvers, a fine High Victorian 1860's Butterfield-style brass lectern, gleaming like silver, fashioned as late as 1882 by Dockyard craftsmen, and a beautifully lettered stone tablet by Eric Gill to Admiral Sir John Kelly (d.1936)

The striking E window (1948), one of the few successful windows by the prolific Hugh Easton, is remarkable for its stylised bird's-eye view of the Dockyard as seen from the Semaphore Tower in 1945 — an accurate and engaging record. The Good Samaritan window on the south side of the chancel is by Clayton & Bell (c. 1885), and the marble monument beneath it with a dramatic half-length niched figure of Rear-Admiral Sir Frederick Maitland is by Thomas Campbell.

ASCENSION, NORTH END, 1913-14 by A. E. Cogswell

Only distinguished by a simple NW bellcote, the low red-brick free Arts & Crafts Perpendicular-style exterior conceals a wide surprisingly spacious interior in which brick and tile arcades contrast with pink-washed walls. The fantastical war-memorial reredos (c.1920) in the style of Father Ernest Geldart (the cleric architect of the splendiferous reredos in St Cuthbert's, Philbeach Gardens, West Kensington) is its greatest feature. The huge vine-bordered and richly canopied panel of Christ in Glory almost blocks the clear-glazed E window. The Lady Chapel has sensitive glass by Percy Bacon (1929), and a S Transept window has arty glass by T. H. B. Wilkinson.

CORPUS CHRISTI (ROMAN CATHOLIC), NORTH END, 1904 by G. W. Bevis & Sons

Sandwiched between a vast corporation bus depot and a recent tile-hung brick presbytery, the low spreading red-brick exterior (featureless apart from a fanciful Art Nouveau Gothic bellcote) masks a dark russet-brick interior retaining an elaborate tabernacled stone reredos in a shallow grey-washed sanctuary. Finest and most ambitious of several Hardman windows is the N Transept War-memorial window (c.1920) Even more retardetaire is the N aisle W window with its scenes showing the martyrdom of St Thomas Campion, which though post-1904 are still late Victorian.

ST CUTHBERT, COPNOR, 1914-15 by E. Stanley Hall

An austere Romanesque church of bricks made from Copnor soil. The architect later designed Liberty's. His design, largely paid for by Sir Heath Harrison of Le Court, Greatham, was mutilated in 1941 by the bombing of the chancel. The present chancel is a much less handsome replacement by John Grey of London in 1959 with a decent if unadventurous E window by Osmund Caine in compensation for the destroyed original by Dudley Forsyth (1922), and treacly golden 'Boardroom Georgian' panelling and stalls.

ST FAITH, 1956, by Thomas Ford

Colourful contemporary glass in the E windows by Clare Dawson gives interest to this low copper-roofed yellow-brick

(Photograph: Christopher Dalton)

ST. JUDE'S, SOUTHSEA. *White marble bas-relief to Florence, wife of Col. Sir W. Owen Lanyon, d.* MDCCCLXXXIII, *by Onslow Ford, one of the finest late Victorian Sculptors.*

church, grouping with the church hall to form the Charles Street Church Centre, a replacement of the war-destroyed mission churches of St Faith and St Barnabas.

ST GEORGE, PORTSEA, 1753-4, perhaps by Nicholas Vass

A decidedly American Colonial exterior of red and grey-blue brick masks a more sophisticated interior with four columns marking off a cross-plan division within a square. It would be a perfect Georgian period piece if stone-paved floors and high white-painted box pews were re-introduced in replacement of the cold parquet floors and chairs, and to complement the galleries and the fine large Venetian E window. In 1971 the church was assigned a conventional district and has since taken on a new lease of life. The interior has been redecorated in a breezily cheerful range of light colours and is sometimes open to visitors; a model of everything a city church should be. An expressionist bas-relief of St George and the dragon by C. H. Nethercott (1975) symbolises new vitality.

ST JAMES, MILTON, 1910-13 by John Oldrid Scott

As austere as a friar's church, this church of stone and flint with brick dressings was built in memory of Bernard Wilson the much-loved vicar of St Mary's. Its airily spacious interior is rather solemn in plain brick and timber, with colour provided in an insipid Jesse-Tree-like E window by Sir Ninian Comper (1934/7), a treacly golden N Chapel E window of the Ascension by A. L. Moore & Son (c.1916), an indifferent S Chapel S window by Lawrence Lee (1967) and tiny barely visible but apparently genuine scraps of 14th-century glass in the quatrefoil traceries of the W windows of the aisles. There are several Old Master paintings; one formerly attributed to Giulio Romano, probably a good copy of a Descent from the Cross, has beauty. Plans for the adaptation of the three westernmost bays of the nave into church halls are being mooted (1976).

ST JOHN BAPTIST, RUDMORE, 1915-16 by J. D. Coleridge

The forbidding brick exterior of this Romanesque Basilican church conceals a spacious and sumptuously pious interior restored and re-roofed by Paul Coleridge (the architect's brother) in 1951 after war damage. The colourful mosaic by Philip Suffolk assisted by P. V. Moon, 1932-5, is full of crude vitality and represents Christ crucified and St Mary and St John Evangelist. More refined is the fine Italianate wooden pulpit by J. H. Ball (carved by Hoare of Southsea) from St Agatha's. The south chapel, restored in 1963 by Arthur Llewellyn-Smith, has outstanding glass. The E, central S, and SW windows, of 1918, 1928 and 1929 respectively, are by Carl Parsons, who second only to his master Christopher Whall was the most brilliant glass painter of the Arts & Crafts Movement. The magnificent S window with a lovely lyrical Flight into Egypt above a vigorous flamboyant predella showing the Massacre of the Innocents is almost certainly Parsons's masterpiece, and surely one of the key works in English glass painting of the inter-war years. It is a very special treasure of which Portsmouth must be proud, for it is surely important in an international context. Few windows of its date in England can surpass it for intense strong design and darkly brilliant colour. The noticeably lighter and more acid-hued glass in the SE window, though good, is an indifferent match by Edward Woore (1953) but infinitely superior to A. K. Nicholson's weak Baptistery W window. With over half of its parish raised in recent roadworks, the future of the church may be in doubt; indeed there are proposals for an arts centre within its capacious

ST. JOHN BAPTIST'S, RUDMORE. *Lady Chapel central south window 1928 by Carl Parsons, strongly influenced by his friend Harry Clarke, the brilliant Irish stained glass designer and book illustrator.*

(Photograph: The author)

walls. This would ensure the preservation of one of the city's noblest interiors and its superb window.

ST JOSEPH (ROMAN CATHOLIC), COPNOR, c.1914 by Canon A. Scoles

An economical hard red-brick church very characteristic of many designed by its cleric architect so busy in the Catholic dioceses of Clifton and Portsmouth. The florid showy facade belies a simple interior with well-proportioned arcades.

ST JUDE, SOUTHSEA, 1851 by Thomas Ellis Owen

This seaside Evangelical church, (once 'Middle Stump', but now firmly Evangelical) for many years the city's smartest, is richly textured in small grey stones to an attractively shaggy effect like rough grey tweed. The interior, elaborately decorated in 1876 by A. Jowers, a pupil of Sir Matthew Digby Wyatt, is now plain by contrast after drastic redecoration and re-modelling in 1973. Deep-coloured and probably amateur glass (c.1882) of the apostles in the N aisle, and the church's greatest treasure, the cool white marble bas-relief by Onslow Ford (now recognised as one of the best Late Victorian sculptors) commemorating Florence, wife of Colonel Sir W. Owen Lanyon, are now hidden in rooms formed by the partitioning of the arcades. However the opulent chancel, a testimony to the wealth of the city's most fashionable Victorian congregation, survives intact, its rich reredos and marbles by Jowers combining with a fine E window, with a bright Resurrection in distinctive Naturalistic settings, a memorial to Jacob Owen, the founder's architect father (1875) that is far the finest Victorian glass in the city. The chancel N and S windows (c.1858), like the W window (c.1854), are by Wailes.

ST LUKE, 1858-61 by Thomas Hellyer

The long low Neo-Norman flint and stone exterior reached from the street by a pleasant garden-like approach over-shadowed by recent commercial developments behind Guildhall Square has character in the curious dormer windows of its grey slate roof. They light a thundering Evangelical interior ennobled by five-bay red and yellow brick round-arched arcades.

ST MARGARET OF SCOTLAND, EASTNEY, 1902-3 by J. T. Lee of London

A progressive church for its date in a simplified gothic style foreshadowing Sir Edward Maufe's Guildford Cathedral by 30 years. It is curiously Maufe-like, especially in its chancel, but the architect intended a lavish scheme of decoration and of his fantastical design we see only bare bones. The latten lectern is Arts and Crafts Movement at its most mannered; how feeble by comparison is the 1965 façade and the large circular Majestas E window by Christopher Webb. Good recent townscaping by the City Architect's Department (a brick-paved way with cast-iron railings, bollards and lamp standards) has positively ennobled the N side of the church, setting it off beautifully and up-grading the nearby terrace houses and their gardens to High Quality Environment.

ST MARK'S CHURCH CENTRE, NORTH END, 1970 by John Wells-Thorpe

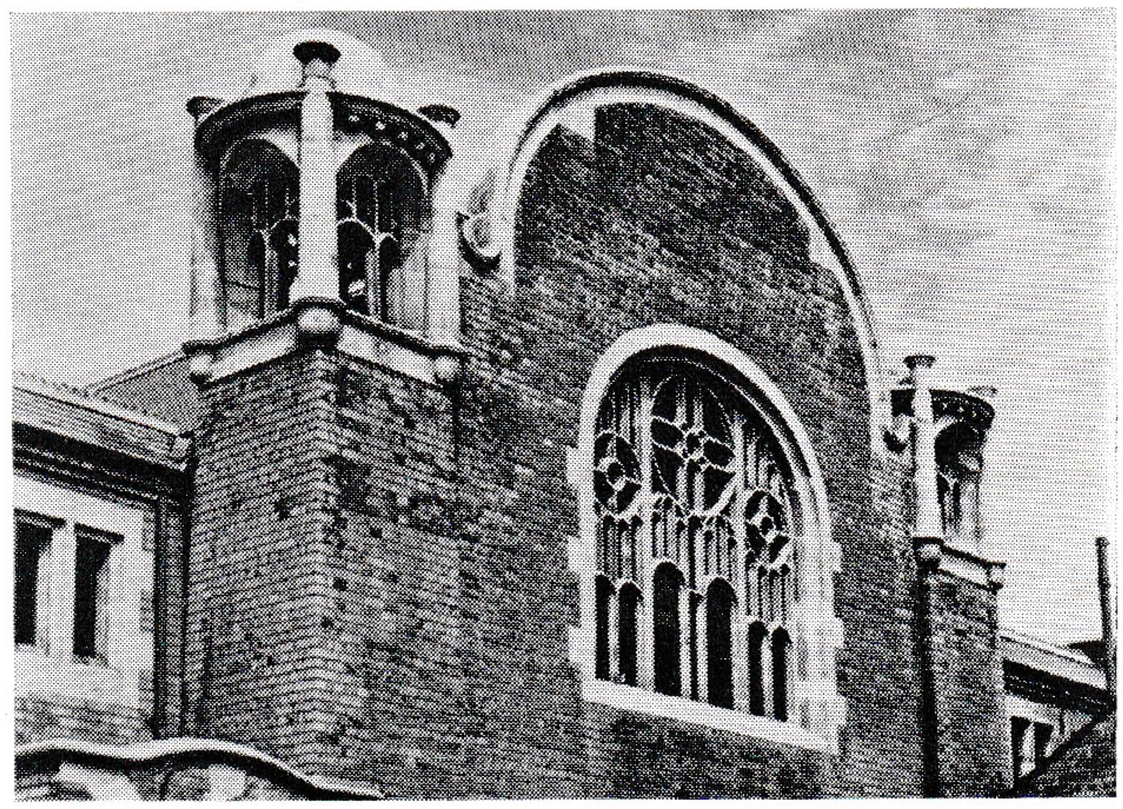
This strikingly contemporary 'double-decker' four-square church across the road from the site of its demolished pre-decessor (one of the least successful of Sir Arthur Blomfield's many churches), is a strong design in stark yellow brick and rough concrete, characterised by a free-standing 'landmark' and a vigorously stylised bull emblem of St Mark. The church proper, raised above a capacious hall, is approached over a sunken forecourt by a daring flying ramp, and is dark inside with warm brown woodwork and a large rather overbearing organ. A small and cosily intimate side-chapel formed in the NW corner beyond the vestibule has two pathetic 'cut out' saints in poor 1915 glass from the former church.

ST MARY, KINGSTON, 1887-9 by Sir Arthur Blomfield

Largest, noblest, and historically oldest of Portsea churches, St Mary's is the most famous of them all. Though Blomfield's *magnum opus* and masterpiece, the fame comes from its great tradition of Broad Churchmanship. Built by Stephens and Bastow of Bristol in grandest East Anglian Perpendicular style, it is immensely impressive, but tepid with impeccably competent crafsmanship lacking in free artistic feeling; the stone carving by Earp, Son and Hobbs, the series of windows by Burlison and Grylls and the mosaic floors and dado by Burke and Co. are nevertheless wonderfully well made.

The soaring lierne-vaulted sanctuary with its huge reredos

ST. PATRICK'S, EASTNEY. *'A rum fighting-mad little mission church' of 1906, by G. E. Smith of Southsea, under the influence of the great Glasgow architect C. R. Mackintosh, but wayward and full of whims.*



(Photograph: J. A. Hewes, Portsmouth)

(a masterpiece of Late Victorian ecclesiastical decoration with magnificent and amazingly richly detailed paintings by Buckeridge and Floyce) is majestic and stately, and the gargantuan pulpit and towering organ case (1901) impress by size.

The organ, a splendid three-manual instrument of 38 speaking stops, is undoubtedly one of the finest in southern England and is held to be one of the three very finest organs built by J. W. Walker & Sons in 1889 during their very best period. It was restored by them in 1965. Hardly less magnificent in effect are the rich carved angels of the great hammerbeam roof brightly painted in the mid-1950's by a Lithuanian *émigré* artist. The elaborate gilded wrought-iron former chancel screen, designed like the handsome brass lectern by Blomfield in 1889, now forms a screen for the baptistery.

Relics from the old church include a stone coffin, several mural tablets and a Royal Arms (1822). In the Lady Chapel (a memorial to Canon Philip Jacob, Archdeacon of Winchester, Canon Jacob's father) is a lovely Della Robbia roundel of the Virgin and Child once owned by Archbishop Garbett, whose crozier is displayed in the chancel close to an apparently 17th-century Spanish chair. The churchyard, cleared of tombstones in 1933, has in its SE corner a memorial to Admiral Kempenfelt and the crew of the *Royal George*: by the Portsea Statuary James Hay the Elder, unveiled in March 1783.

Since 1970, major stonework repairs involving the replacement of large pinnacles have been made to the S side and E end at a cost of approximately £24,000. More are needed for the N side and the tower, but will not be commenced until 1978.

The former Church Institute (now Radio Victory) is a fine classical building by Sir Reginald Blomfield, 1899.

ST NICHOLAS, HILSEA, 1935 by A. E. Cogswell & Sons

Strong simple contrasts between black-raftered roofs and plain white-washed walls give character to the homely interior of this low dun-coloured roughcast brick church. The strange skylight lantern beneath the shingled spired belfry and a powerfully-drawn strongly-coloured E window by Francis H. Spear (1949) are also distinctive. A sentimental painting of the Madonna and Child by David O'Connell (1960) in the cool grey-washed Lady Chapel combines expressionistic abstraction with photographic realism.

ST PATRICK, EASTNEY, 1906 by G. E. Smith of Southsea

A rum fighting-mad little mission church in dark red brick with weird cannon pilasters and heavy rounded gables. The excellent E end flanked by curious domed turrets is one of the city's hidden architectural joys. Alas, the interior is vacuous and disappointing!

ST PETER, SOMERS TOWN, 1882-3 by Alfred J. Hudson

Like a London church by James Brooks, the austere lancet-windowed red-brick-apsed exterior hardly prepares one for the atmospheric long-drawn mysteriously solemn dark red-brick-walled brown-roofed interior. A dramatic wooden rood marks off the chancel enriched with an elaborately painted reredos and a heavy Early Victorian gothic organ case, perhaps designed by William Garbett of Winchester, from Winchester Cathedral. There is glass by Burlison & Grylls in the apse and N Chapel and by W. E. Tower in the aisles. Recent red chairs and a baptistery window by Francis Skeat have further enhanced this most mystical of Portsmouth church interiors.

ST SAVIOUR, STAMSHAW, 1913-14 by A. E. Cogswell & Sons

Recently re-arranged and stridently white-washed, the airily spacious interior of this unprepossessing church in dark red brick has a fresh clean simplicity that is impressive. A new high altar stands beneath an effective rood on a circular brick dais half-ringed by a semi-circular bench for officiants and servers. The pale golden-hued war-memorial E window by Heaton Butler & Bayne (c. 1920) forms an elaborate background to the contemporary Anglo-Catholic ensemble.

ST SIMON, SOUTHSEA, 1866-8 by Thomas Hellyer of Ryde

A piebald church in red and yellow brick reminiscent of 13th-century Italian friary churches. The big-boned broad nave leads to a high narrow diagonally-apsed chancel flanked in Italian fashion by lateral arched spaces. Surely Hellyer's masterpiece, this impressive E end with bright ornamental glass perhaps by Wailes (?) has been sadly mauled recently by the unnecessary removal of the Holy Table to the chancel arch. Curtains now cover the rich tiled diapering and texts in a sanctuary that now feels empty and unused. Recent disastrous whitening in the aisles has unfortunately further broken the fine unity of the polychromatic Evangelical interior.

HOLY SPIRIT, SOUTHSEA, 1903-24 by J. T. Micklethwaite, and completed by Sir Charles Nicholson

The tall severe brick exterior of this huge tri-aisled church, once St Matthew's, restored in 1956-8 by S. E. Dykes-Bower after war gutting in 1941, gives a hint of the spaciousness within, where all is white and light beneath West-Country-like panelled arched roofs. The dark richly-wrought G. G. Scott, Junior, and Temple Moore woodwork comes from the former's St Agnes's at Kennington. The E window has Kempe glass from St Bartholomew's and the S chapel windows have a kaleidoscopic assemblage of Kempe fragments from Kennington and St Bartholomew's. There is more Kempe glass in the Lady chapel E window. Other Kempe panels from Kennington await insertion in the three W windows. The high altar ornaments by J. Neal of Norwich are a memorial to Father Cornford who built this most impressive of Southsea churches.

ST SWITHUN (ROMAN CATHOLIC), SOUTHSEA, 1900 by Canon A. J. C. Scoles

A hard severe red-brick-walled heavy-roofed exterior masks a coolly spacious creamy-white-plastered blue-ceiled interior culminating in a polygonal apse elaborately ornamented with a splendiferous statued reredos and rich decorative polychrome paintings somewhat mitigated by recent 'compromise' re-decoration. The Lady Chapel (S) has beautiful glass of c.1900 in two cinquefoil lights, the E one with two delicately limned angels bearing the crown of thorns, the other with an exquisite Westlake Assumption. The sacred Heart chapel (N) is replete with rich Westlake reredos and glass of c.1900.

NOTES

[1] Inclusive of garrison churches, naval churches and chapels of ease.

[2] Peter des Roches also re-founded St Thomas' Hospital c.1215 then at Southwark, at that time within Winchester diocese.

[3] It stood on the site of the demolished Colewort Barracks. Remnants of its ruins were used in the rebuilding of St Thomas' in 1692.

[4] The college is still the patron of the living of St Mary's, Portsea.

[5] It was valued at £33 19s. 5d. per annum (White's Directory).

[6] Estimate of Richard Popynjay, 24 July, 1582.

[7] According to a letter from Canon Jacob (vicar of St Mary's, Portsea) to W. H. Smith, 11.12.86, seamen were marched to church at Kingston before the building of the Dock chapel.

[8] Mr H. S. Goodhart-Rendel gives Jacob Owen, but the Corporation Records give Thomas Ellis Owen, who began work in Portsmouth in the mid 1820's.

[9] It cost about £3,300 (White's Directory)

[10] It cost £5,218 (Kelly's Directory)

[11] The drawings are at Winchester College Library.

[12] They cost about £5,000 (White's Directory)

[13] The following started in temporary 'prefab' buildings; St Bartholomew (1858); St Simon (1861); St Andrew, Eastney Barracks (1864) – all using the same 'prefab' moved from one to the other at the given dates; St Mark, commandeering a wooden former music hall (1868); St Peter (1871); St Barnabas (1879); St Columba (first Eastney church) (1885); St Margaret (1899); St Saviour (1903); St Cuthbert (1910), by Douglas Hoyland, enlarged 1913.

[14] £830 according to White's Directory. (Probably this is more reliable; it could include cost of furnishings.)

[15] Enlarged in Romanesque style in 1897 by W. A. Combs and E. Towry-White.

[16] Part of a scheme for church buildings in new housing areas in Chichester diocese.

[17] Costing about £8,000 (White's Directory).

[18] Alfred Hudson also designed the very High Victorian red-brick French Gothic former Gas Board Offices on the SE corner of Guildhall Square, since replaced on the old site.

[19] I am obliged to the Rev F. S. Temple, former vicar of St Mary's, Portsea, for telling me of the circumstances of their meeting. The future Viscount Hambleden gave monies totalling £28,000 between 1884 and 1899.

[20] It cost about £7,700.

[21] Sir Compton Mackenzie's early novel *The Altar Steps* gives a lifelike portrait of Father Dolling. The story is partly set in St Agatha's parish. Sir Compton was a personal friend of Father Dolling.

[22] Including capital sum for maintenance.

[23] Rupert Gunnis's *Dictionary of British Sculptors* 1660-1851, p.192. A description of the pyramidal monument 'ornamented with marine trophies, arms and sculptured urns' is given together with a plate in the *Gentleman's Magazine*, 1783 p.368.

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To Mr A. S. B. New, of Messrs Seely and Paget, my thanks must go for information about post-1927 work at the cathedral.

RODNEY HUBBUCK

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I am grateful to the ever helpful staff of the Central Reference Library, and to Mr Nigel Yates, now the City Archivist, who is also a Church historian. S. E. Dykes-Bower, Surveyor Emeritus of Westminster Abbey, most kindly supplied at short notice detailed information about his work in St Alban's at Copnor. Mr A. S. B. New kept me informed of the latest developments at St Thomas's Cathedral, and Mr Thomas Makins sent me details of his ingenious scheme at All Saints. I am thankful too for the informative correspondence from Mr Lawrence Isherwood, author of the definitive and exhaustive booklet on St John's Cathedral, so indispensable to Portsmouth church historians. The Rev Kenneth Gibbons supplied details of stonework repairs at St Mary's Portsea, and the Diocesan Office a copy of the Mollie Batten Report.

RODNEY HUBBUCK

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